

(1946)

The CAPE PLAYHOUSE

DENNIS ON CAPE COD, MASSACHUSETTS



America's Most Famous Summer Theatre

UNDER THE MANAGEMENT OF RICHARD ALDRICH

SOUVENIR BOOK

THE CAPE PLAYHOUSE

Founded 1927 by Raymond Moore

“The Cape Playhouse hopes to stand for the best in the field of art, and to establish something infinitely more important than a mere commercial theatre. It hopes to be sincere in its efforts and sane in its management and membership. It hopes to offer the public something of definite value, and to receive in return the public’s interest, cooperation and its financial support at the box-office. It expects to meet its own expenses without appeals for subsidies from a tolerant public. It hopes to aid actors, artists, writers and musicians. It is not a Little Theatre movement and there will be no room for an ‘arty’ element.”

From the original prospectus of 1927

ABOUT THE SUMMER THEATRE PLAYHOUSE

by RICHARD ALDRICH

WORKING in a summer theatre is an experience that all stage people look forward to and remember fondly for ten months between the warm-weather seasons. Not just because it is pleasant to work in the healthy atmosphere of the country, close to swimming and outdoor sports, but because today it is the best place and also almost the only place for theatre people—whether they are actors, directors, writers or technicians—to develop their talents.

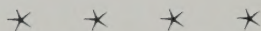


Richard Aldrich returns as director of the Cape Playhouse after nearly four years on active service with the Navy. During part of his two-year tour of duty overseas, he served as Commanding Officer of the U. S. N. Advanced Amphibious Base, Southampton, England, through which port passed 2,000,000 American troops and 300,000 vehicles en route to Normandy. He was honorably discharged from the Navy in the autumn of 1945 as a Lieutenant Commander and immediately returned to theatrical harness as managing director of Broadway's new non-profit producing group, Theatre Incorporated, which produced "Pygmalion" and sponsored the Old Vic's visit to New York. Among the plays which Mr. Aldrich produced himself on Broadway before the war were such hits as "Margin For Error," "My Dear Children" and "Three Cornered Moon." The Cape Playhouse retains a particular affinity for him; it was here, in 1939, that he met Gertrude Lawrence during the try-out of "Skylark." They were married in Dennis the following summer.

For me the summer theatre—of course, the Cape Playhouse!—provides an experience that is almost ideal. Although there is the constant activity and excitement that goes into producing every week a new play with new stars, there is nevertheless none of the useless hypertension of a Broadway opening; we can be more relaxed at the Cape Playhouse. There is also no fear of a fine performance bogging down from constant repetition. The nature of a limited weekly engagement offsets that theatrical curse, keeping actors and directors alike on their dramatic toes. As in the old days of stock company and repertory, performers learn to swing from role to role with the same agility as a Tarzan from tree to tree. This is necessary for a vital, thriving theatre.

The first summer theatre was opened on July 9, 1800 and located on New York's Broadway and Leonard Street. It was called Mount Vernon Gardens. But summer theatres as we know them today, with their resident companies and visiting stars, took shape during the Twenties immediately following in the footsteps of an itinerant touring company, called the Jitney Players. Wherever the Jitney Players pitched their tents and set up their equipment, a summer theatre was built soon after.

Running into sundry ills that have driven away cash customers in the past—leaky rooftops, heat-waves, wartime gas rationing, to mention a few—summer theatres have won their battles against the elements and are certain to prove more successful than ever this year. The war has brought renewed enthusiasm to the theatre, and 1946—the 20th year of the Cape Playhouse—should mark the greatest season so far in the Playhouse's two-decade history.



AMERICA'S MOST FAM



MR. AND MRS. RICHARD ALDRICH—1942

THE 1946 season marks the twentieth year of the existence of the Cape Playhouse, "America's Most Famous Summer Theatre." It was in March, 1927 that the late Raymond Moore circulated a handsome four-page prospectus announcing his plan for a summer theatre easily accessible to all reaches of Cape Cod. The location he had chosen was Dennis and for his theatre building he selected the old Nobscusset Meeting House, which came into being about 1790 as a church. The Meeting House had been abandoned to more earthly purposes in the middle of the 19th Century, having become a school, a tin shop, a slaughter house and finally a garage, before serving as altar to the thespian muses. The building had been twice moved from its original location when Mr. Moore purchased it twenty seasons ago and took it for its third journey through the town of Dennis that year, this time to the present site on the King's highway just north of the Dennis Post Office. Here, in an attractive setting of three and a half acres of land, the Cape Playhouse was born.

Cleon Throckmorton, a theatre architect of prominence and scenic designer for the Theatre Guild, was assigned the chore to draw plans for adapting the century-old structure to its new use. In doing so, he retained the simple dignified lines of the Meeting House and at the same time met the problems of a theatre that was thoroughly practicable. Seating 500 persons, the Cape Playhouse includes a balcony and a group of boxes arranged in fours on either side of the auditorium.

After rounding up a company of professionals, Raymond Moore opened the Cape Playhouse on July 4th of that year, 1927, with Basil Rathbone and Violet Kemble Cooper starring in "The Guardsman."

The Cape Playhouse immediately caught the spirit of Cape Cod, bringing to the Massachusetts vacation spot a summer theatre that produced plays equal to the best Broadway could offer. From the start the Playhouse has been the hub of entertainment activity on the Cape.

As one of the first summer theatres on the boards, the Cape Playhouse has remained unique in many ways. Dif-

ferent from other theatres of the strawhat circuit, the Cape Playhouse is not a reconverted barn. Patrons find themselves sitting in seats as comfortable as those in a Manhattan movie palace. Further, the quality of performance and production that surrounds each play removes the Playhouse from the category of barnyard drama, with the care and skill that goes into the settings and costumes—as well as the direction and acting—comparing with the top in Broadway execution. When the late Raymond Moore founded the Playhouse, he told friends that he was not interested in establishing a little theatre movement in the country, but in bringing professional, legitimate theatre to the rustic environs of the country. The Cape Playhouse has adhered to his precepts and in the twenty years since Mr. Moore conceived his dream of building the Playhouse, it has earned and maintained the reputation of truly being "America's Most Famous Summer Theatre."

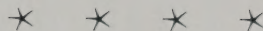
The Cape Playhouse was the first rural theatre to introduce the star system as we know it today. In the old days established stars would frown upon appearing at a summer theatre. It was below their dignity. A glance at the roster of Cape Playhouse plays and their players on Page 17 of this booklet, however, will attest to the success of the experiment; and the fact that other summer-month practitioners of the dramatic art have taken up the strawhat habit is further proof of its good theatre sense.

The famous names of stage and screen discovered many years ago that a lofty weekly stipend could be earned from appearing on the stages of the rural theatres. This pleasant dollar-sign plus the fact that a pleasant time is had by all—to say nothing of the healthy surroundings in which one works—have convinced everyone from Annabella to Zorina that acting on summer stages is the thing to do. In the beginning, the few stars who did appear performed at a modest sum just for the fun of it, but in the '30's when Raymond Moore commissioned Richard Aldrich, then serving as general manager for the Playhouse, to sign Jane Cowl at any cost ("Even pay her up to \$500.00," Moore charged him), Aldrich set precedent by calmly signing Miss Cowl for the fee of one thousand dollars for the one week's engagement! Other managers were shocked, to say nothing of Raymond Moore. For such a summer theatre salary was then unheard of. But Richard Aldrich argued that a great



Back of the Cape Playhouse

OUS SUMMER THEATRE



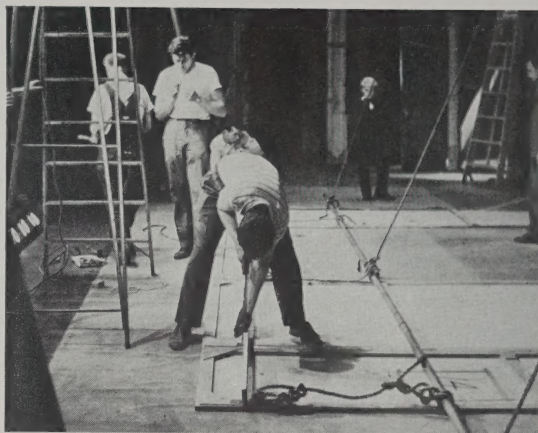
star was worth the price, and his convictions were borne out by the gross receipts at the box-office. To employ the "Variety" vernacular, "Cowl proved boffo at the b.o.," and a good profit was had by all!

Breaking precedent in financial circles seems to stick to the Cape Playhouse. It was one of the first to follow the Actor's Equity Association's resolutions and to pay performers the Equity minimum salary which prevails on Broadway. Another policy that sets the Playhouse apart from other summer theatres is its arrangement with apprentices. As the ledgers will show, many a strawhat stage earns its profit by charging apprentices a good-sized fee for the privilege of working in the theatre for the summer, the charge being called tuition. The Cape Playhouse however, frowns on such custom. Instead, it neither pays nor is paid by its apprentices, who each week help build, paint and shift the scenery, along with professional designers and stage crews, ring up the curtain and occasionally play a walk-on or bit part with the regular professional company. The Playhouse management feels that young people should be encouraged to work in the theatre but should not be charged for their own labors. Once again, the Cape Playhouse has proved its good judgment when one considers that such famous stars of today as Bette Davis, Henry Fonda, Anne Baxter and Martha Scott served apprenticeship working as stage-managers, ushers, scenery-shifters, and extras in Cape Playhouse productions.

No account of the Cape Playhouse would be complete without a few of the backstage stories that make up the rich memories of past summers.

Tamara, the lovely singer who lost her life in the Lisbon Clipper crash while en route to entertain troops overseas, made one of her last appearances in America at the Cape Playhouse, in "The Duenna" in 1942. But her first appearance here was in "Marriage Royal" with Margaret Anglin in 1937. Regular patrons will remember that opening night when all the lights went out during an electrical storm; and while the Playhouse generator was being connected, Tamara with great poise and assurance found her way onto the stage and sang the song she made famous, "Smoke Gets In Your Eyes," holding a flashlight under her chin until the stage lights went on.

When Luise Rainer was playing "A Kiss For Cinderella," she returned to her dressing room one evening after the



Backstage at the Playhouse

theatre was locked for the night. She tried to climb through the dressing room window and was greeted by a sinister "hands up!" accompanied by an outstretched pistol pointing into her face. The night watchman was on the job in the dark, and refused to believe she was the week's star. It took some fast talking for the shy Miss Rainer to keep from spending the night in a nearby hoosegow.

The late Charles Butterworth had his share of toil and trouble. Flying to the Playhouse from Canada on the day of his opening, his plane stopped in Boston and couldn't continue. The plane company provided a local taxi which brought him to Dennis shortly before curtain time. But to add to the premiere's worries, his costumes had been shipped to New York!

Ethel Barrymore's arrival at the Playhouse was intended to be an auspicious one. Arrangements were made to provide a gala welcome. But somehow she arrived in the middle of the preceding night—by bus! If a couple of stay-ups had not noticed her on the theatre grounds, the great lady of the American theatre might have had to pitch her own tent on the grass for the entire night.

Tallulah Bankhead arrived with a small monkey one year. The next season she brought a lion cub.

Joe E. Brown's visit to the Playhouse so endeared him to Cape Codders that he was made an honorary member of the Dennis Fire Department.

Moss Hart's excursion into the realm of Thespis five years ago, as "Alexander Woollcott" in "The Man Who Came to Dinner" became such a pleasant experience for the playwright, he has played the role many times since.

When Jinx Falkenburg appeared here in 1941, the Brooklyn contingent of her fan club sent up several members to pay homage.

But of all the tales, the romantic one patrons like to recall is about the famous star who arrived on a rainy night several years ago. John Golden, the producer, had prepared Richard Aldrich by telling him that the actress would be arriving complete with maids, six trunks and twelve suitcases. Aldrich went to the station expecting to meet the stereotyped temperamental prima donna, and looking forward to a very unpleasant engagement, he nearly broke into immediate argument with his visiting star . . . P. S. Richard Aldrich and the star, Gertude Lawrence, were married the following summer!



Gertrude Lawrence and Friends from Camp Edwards

★ ★ 1946 STARS

In celebration of the 20th anniversary year, the management of The Cape Playhouse is offering its patrons a program of famous stars in famous plays which, it is hoped, will excel even the most exciting seasons of other years. In many cases these stars are making their only summer theatre appearances for the year, and in the instances of some, (Gregory Peck, Gladys Cooper, Faye Emerson, Gene Raymond), are returning to the stage after lengthly careers on the screen. On this page are the stars who have signified their willingness to appear at the Cape Playhouse during July and August, 1946. Movie commitments permitting, they will be seen in the following plays.



July 1st—Gertrude Lawrence in "Pygmalion"



July 15th—Taylor Holmes in "The Late George Apley"



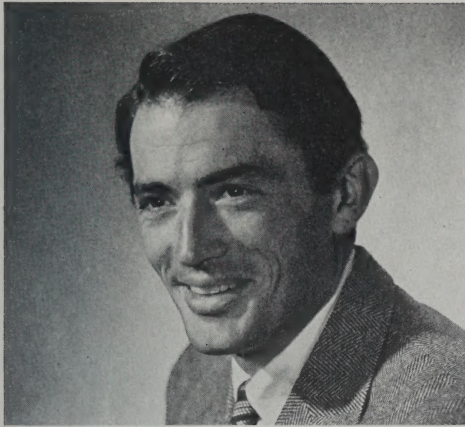
July 15th—Grant Mitchell in "The Late George Apley"



August 5th—Ruth Chatterton in "The Truth"



August 12th—Faye Emerson in "Here Today"



July 8th—Gregory Peck in "The Playboy of the Western World"



July 22nd—Gladys Cooper in "Alice Sit-by-the-Fire"



August 19th—Martha Scott in "Mary Rose"

1946 STARS * *

Several of this summer's guest stars will be making return visits to the Cape Playhouse. Gertrude Lawrence, naturally, needs no introduction. "Pygmalion" marking her fifth engagement. Ruth Chatterton, Mady Christians, Martha Scott and Gregory Peck are also old friends of Playhouse patrons, the latter two having started as apprentice and bit players respectively in years past. Of particular interest this summer, however, will be Gladys Cooper's vehicle, "Alice Sit-By-The-Fire," which will find not only Taylor Holmes playing opposite but Miss Cooper's young daughter, Sally, in her eastern acting debut, and first stage appearance with her mother.



July 29th—Mady Christians in "The Constant Wife"



August 26th—Gene Raymond in "The Man in Possession"

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CAPE PLAYHOUSE ST



JUDITH ANDERSON

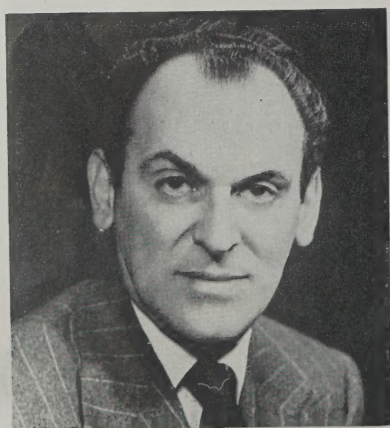


TALLULAH BANKHEAD



INA CLAIRE

It has been said that one of the reasons why the Cape Playhouse became "America's Most Famous Summer Theatre" was not only that patrons would travel from hundreds of miles to pay good cash at the box-office, and afterwards feel that they had well received their effort and money's worth, but that the leading players of stage and screen would go out of their way in order to perform on its excellent stage. Actors find it a pleasure to act at the Playhouse and since there is nothing brighter than a happy star while acting, the audiences have been the beneficiaries.



MOSS HART



RUTH GORDON

STARS OF YESTERYEAR

* * * * *



ETHEL BARRYMORE



ILKA CHASE

People may ask why it is that the topflight names of the country doff their acting crowns and descend from their pedestals for a moment to seek out the Cape Playhouse. Any one reason would be sufficient. Perhaps the stars like the Cape Cod bathing and find a visit to the Playhouse a good opportunity to pursue it. Maybe they approve of the Cape's discriminating audiences. Maybe they want a change from the carbon-monoxide perfumed New York or the lethargic atmosphere of Hollywood. Maybe they just like the Cape Playhouse and everything about it. Here are just a few of the stars who appeared at the Playhouse in past years.



JANE COWL



BASIL RATHBONE



PAUL ROBESON

THE CAPE PLAYHOUSE

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CRADLE OF THE STARS

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BETTE DAVIS

Cape Playhouse Alumni

The story goes that a Hollywood agent nicknamed the Cape Playhouse "the cradle of the stars" one day after running through the files on his clients. So many of them, it seems, had either learned the ABC's of acting at the Playhouse or they enjoyed here the necessary boost that shot them to fame. Robert Montgomery, for one, went straight from the Playhouse to the movies after his performance in "The Silver Cord" in 1928. The following year, he was an MGM star. Bette Davis' introduction to the Theatre was as an usher here; she had originally come to the Cape Playhouse in hopes of becoming an apprentice, but was too late for the job. The next year, however, she was admitted to the apprentice group and the summer after that she was the chief ingenue in the permanent company. She too soon went to Hollywood en route to stardom. Contemporary Playhouse patrons will easily recall Gregory Peck's last appearance hereabouts—as the scatterbrained ballet teacher of 1942's "You Can't Take It With You," the part played on the screen by Mischa Auer. A far cry from the movie matinee idol of today! But Peck claims the Cape Playhouse offered him the best acting experience of his career. The stars of today shown on these two pages are just several of those who owe their early training to the Cape Playhouse. At one time or another, some were ushers like Bette Davis, apprenticing stage-managers like Henry Fonda, acting apprentices like Anne Baxter, or just bit players like Lloyd Nolan. But they all spent theatrical weaning days in "the cradle of the stars."



ROBERT MONTGOMERY



HENRY FONDA



ANNE REVERE



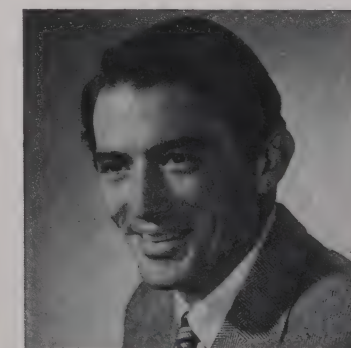
ANNE BAXTER



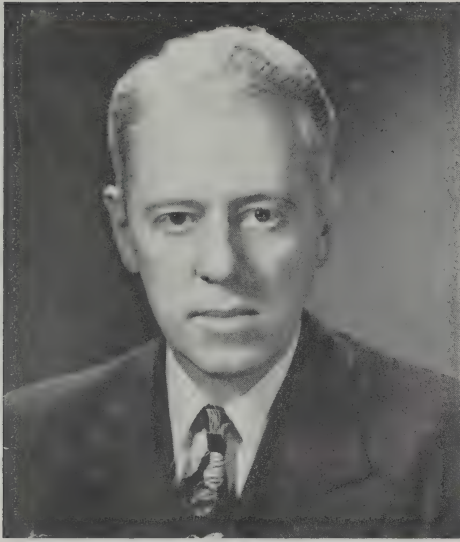
LLOYD NOLAN



HUMPHREY BOGART



GREGORY PECK



ARTHUR SIRCOM

Stage Director

Arthur Sircom is spending his seventh summer as resident stage director at the Cape Playhouse. A graduate of Yale, where he studied under Monte Woolley and returned in 1940 and 1941 to serve as assistant professor at the Yale Drama School, he has directed 32 plays on Broadway, including "Springtime For Henry" (of which he was also co-producer), "Sailor Beware," "Seen But Not Heard," "Penny Wise," "Men Must Fight" and "Ramshackle Inn." Hardly one to limit himself to the stage, Mr. Sircom has also directed four films for RKO and Paramount Pictures. One of the plays Mr. Sircom will be directing during this season will

be J. M. Synge's "The Playboy of the Western World," for which he has a particular fondness, having appeared in a production of it at Yale under the direction of the aforementioned Mr. Woolley, his favorite director. Sircom played the Widow Quinn in the New Haven version. Besides being expert in the theatrical field, he has another talented side—music. In his youth, he was leader of the Yale Symphony Orchestra and played the violin in Sleepy Hall's dance orchestra, in which Rudy Vallee played saxophone. After college and before taking up the stage director's megaphone, Arthur Sircom was a professional violinist for ten years. During the war, he was in the Special Service Division of the Army. He was discharged in 1943 and became co-director with Max Reinhardt.

S. SYRJALA

Scenic Designer

S. Syrjala joins the staff of the Cape Playhouse after a brilliant career on Broadway, where he designed the sets for such productions as "Blind Alley," "Remember the Day," "Pins and Needles" and "Stevedore." He co-designed the sets for the famous Lillian Hellman drama, "The Children's Hour," with Aline Bernstein. He is also famous for designing the pageant, "We Will Never Die," written by Ben Hecht, directed by Moss Hart and produced by Billy Rose. The pageant traveled all over the country under the complete management of Mr. Syrjala, the climax of this tour occurring during its engagement in Hollywood, where it was rated one of the best shows ever staged in the renowned Hollywood Bowl.



THE COMPANY AND STAFF

PETER JAMERSON joins the Cape Playhouse staff in a dual capacity, serving as stage manager and juvenile actor in the season's plays. Pete comes from an acting family and since early childhood his ambition has been to act. He attended the New York Professional Children's School and was seen on Broadway as one of Louis Calhern's red-haired sons in "Life With Father." Before enlisting as an aviation cadet in the Army Air Force during the war, Jamerson made two films in Hollywood, "Between Us Girls" and "Crystal Ball," in which he played supporting juvenile roles to Diana Barrymore and Paulette Goddard.... JOHN GERSTAD is another doubling in two capacities this summer, as actor and technical director. Gerstad was last seen on Broadway in "Othello" and "Dark of the Moon." He recently returned from a lengthy overseas tour with the USO in "Three's a Family," in which his wife, LEE NUGENT, also appeared. Lee, who is the daughter of actor-director-author-producer Elliot Nugent and granddaughter of J. C. Nugent, plays ingenue roles in the Playhouse's permanent acting company. She was last seen on Broadway in "Calico Wedding" and appeared in the Danny Kaye movie, "Up In Arms". . . . RON-ALD TELFER has most recently been seen on Broadway in "Too Hot For Maneuvers," "Chicken

Every Sunday" and "Career Angel." Quite a linguist, he provided the dubbed-in dialogue for the French version of the movie "Claudia". . . . General Manager CHANDOS SWEET serves in a similar role for New York's new non-profit producing firm, Theatre Incorporated. He was company manager for the organization's first play, the successful revival of "Pygmalion". . . . MORTON EDGAR, press representative and assistant to Richard Aldrich, most recently handled publicity for the Old Vic Theatre Company's fabulous visit to America. . . . ALBERT GAZVERDE has been master carpenter at the Cape Playhouse since its inception and has lent his skill to many a Broadway production. . . . Wardrobe mistress IRENE FAGAN, long familiar to Dennis residents and Cape Playhouse patrons, most recently worked with Gertrude Lawrence's "Pygmalion". . . . GRETCHEN LONG graduates from the Cape Playhouse's executive secretary, a position she handled for a few seasons before the theatre shut its doors during the war years, to the present box-office treasurer.... Assistant treasurer ROBERT FRYER and executive secretary ANNE ROE were recently with Theatre Incorporated during this season's Old Vic engagement. . . .

THE CAPE PLAYHOUSE

Executive Staff

RICHARD ALDRICH	Producer
CHANDOS SWEET	General Manager
MORTON EDGAR	Press Representative
ANNE ROE	Executive Secretary
GRETCHEN LONG	Box-Office Treasurer
ROBERT FRYER	Assistant Treasurer
GERTRUDE CHARLESTON	Auditor

Technical Staff

ARTHUR SIRCOM	Stage Director
S. SYRJALA	Scenic Designer
PETER JAMERSON	Stage Manager
MARY WALKER	Assistant Stage Manager
JOHN GERSTAD	Technical Director
LLOYD KELLY	Master Electrician
ALBERT GAZVERDE	Master Carpenter
ALICE SIRCOM	Properties
IRENE FAGAN	Wardrobe Mistress

APPRENTICES

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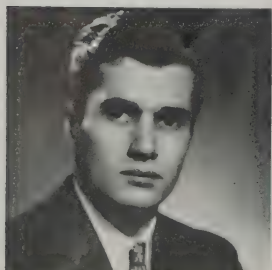
Although the Cape Playhouse staff and company are professional in every respect, provision is made for young people of little or no former professional stage experience to take advantage of the theatre's facilities. The season of 1946 will have eight apprentices whose jobs will find them participating in every phase of theatre production from helping paint scenery to ushering. Occasionally they will receive the opportunity to per-

MARY FICKETT, the lovely 18-year-old daughter of Homer Fickett, director of The Theatre Guild On The Air radio program, has had an active acting career in school theatricals. At 9, she wrote, produced, directed and played in a version of Snow White and the Seven Dwarfs which put the Hunter Model School on the air. At the Riverdale Country School, she portrayed Euripides' "Alcestis" and Rosalind in "As You Like It," while this past year she was the first freshman permitted to play a lead in Wheaton College school plays—"Call It A Day" and "Taming Of The Shrew." Mary plans to attend the Neighborhood Playhouse School in the fall.



MALISSA CHILDS, just 17, pert and very pretty, graduated from the Putney School, Vermont this past June. In the fall she plans to attend Barnard College, New York, to major in economics and English, with dramatics listed as her favorite extra-curricular activity and an acting career slated for post college days. She is the daughter of Washington writer Marquis Childs, whose column, "State of the Nation," appears in the New York Post and other newspapers each weekday.

RICHARD BUNN hails from Montesano, Washington. He attended the University of Washington, where he majored in architecture, but midway through college, he decided that acting was the career for him and switched to dramatics. In Seattle, he appeared in "Best Foot Forward," "Junior Miss" and "Beggar On Horseback." During the war, he served with the U. S. Government's weather bureau at Fairbanks, Alaska, and this past year he attended the Yale Drama School, specializing in acting and directing.



JEFFREY POTTER, of New York, is one apprentice with no acting ambitions. Having already had many short stories published and with newspaper experience in Columbia, South Carolina under his belt, Jeff is currently at work on a play. He came to the Cape Playhouse to get experience in the mechanics of the theatre. Jeff attended Groton and during the war he saw service in the North and South Atlantic as a member of the merchant marine and in the Burmese jungles as a member of the American Field Service.

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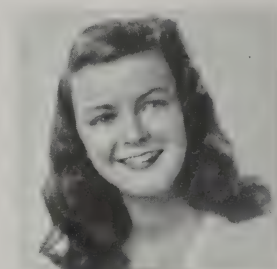
1946

form in minor roles suited to their talents. These apprentices neither pay the Playhouse nor do they get paid. Such stars of today as Bette Davis, Henry Fonda, Anne Baxter and Martha Scott have emerged from the ranks of apprenticeship at the Cape Playhouse. It will be interesting to see if this year's apprentices follow in their illustrious footsteps.



SALLY COOPER, daughter of Gladys Cooper, one of the Cape Playhouse stars this summer, is making her professional acting debut with her mother this season in "Alice Sit-By-The-Fire." During the remaining weeks at the Cape Playhouse, Sally will serve apprenticeship backstage. Born in London, she came to America at the age of five and has lived in California for the past seven years. She studied dramatics at the Academy of Dramatic Art in New York and was recently seen at the Pasadena Playhouse in "While The Sun Shines."

NANCY HOLLAND, of Newton Centre, Mass., has a theatrical heritage to live up to, two members of her family having been uncles George M. Cohan and Sam H. Harris. Her father is George Holland, the "Boston American" columnist. Nancy, 18, has been attending the Erskine School and during the last two years she spent many non-schooling hours singing with the U. S. O. Like some of her co-apprentices at the Cape Playhouse, she also plans an acting career, with accent on musical comedy.

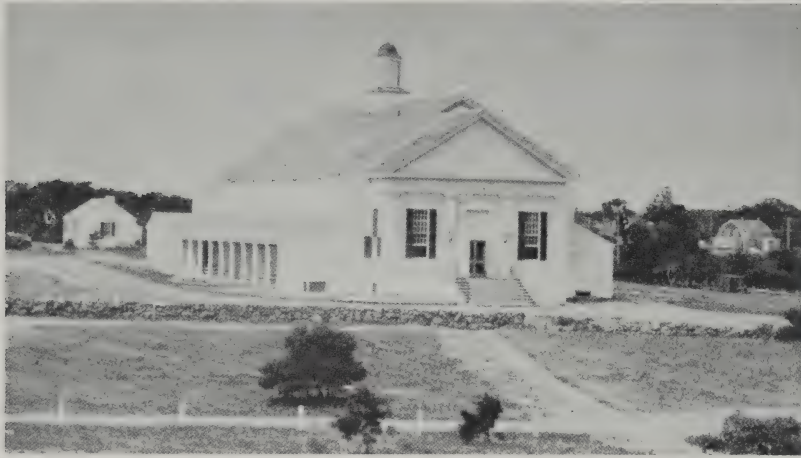


BARBARA STANBRO, of Boston, is now a student at the Winsor School in that city. Her previous summers have been spent at New England camps where she was more interested in riding and sailing than in dramatics. Last summer, however, her camp schedule included ballet, a study which she continued during the winter in Boston. Reading plays is now her major hobby, with Shakespeare, Sophocles, Shaw and Noel Coward her favorites. Barbara hopes to be a stage director and this past winter she was given her chance to direct school plays.

DONALD SYMINGTON, of Baltimore, recently made his professional theatre debut in a character role and as assistant stage manager in George Abbott's "One Shoe Off." Tall and blond, Symington is 22 and attended Princeton, Class of 1946. During the war, he worked in the Navy Ordnance Laboratory, Washington, D. C. He appeared in summer stock before, at Baltimore's Hilltop Theatre, in the male lead in "Heart Of A City," which movie fans remember reached the screen as Rita Hayworth's "Tonight And Every Night."



★ ★ ★ THE CAPE CINEMA ★ ★ ★

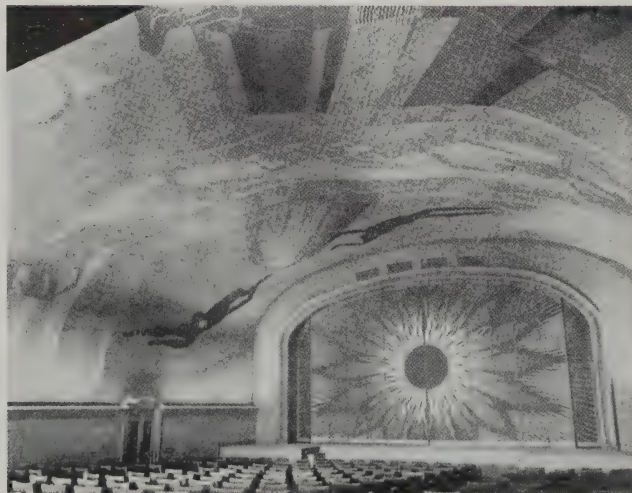


Cape Cinema at Dennis, Cape Cod, Mass. Most Artistic Small Picture Theatre in America.

Together with the Cape Cinema and the Playhouse Restaurant, the Cape Playhouse forms the hub of social activity on Cape Cod.

Situated around the same oval drive directly off the Kings Highway at Dennis, these three buildings can provide a day's entertainment to the most fastidious of pleasure-seekers. Audiences of both the Playhouse and the Cinema, as well as other visitors, can be served on the cool porch of the enlarged Playhouse Restaurant either before or after performances.

The Cape Cinema presents first run film attractions. But more than the latest movies, it offers patrons one of the loveliest and most comfortable rural motion picture theatres in the country. It was decorated by Rockwell Kent and Jo Mielziner and its murals and modernistic sun curtain, designed by those two esteemed gentlemen, comprise one of the sights of the Cape.



Interior of Cape Cinema.

The CAPE PLAYHOUSE Records

A listing of Playhouse productions from the first year:

1927

THE GUARDSMAN—Basil Rathbone.
PETER IBBETSON—Basil Rathbone, Janet Beecher.
THE GRAND DUCHESS AND THE WAITER—Violet Kemble Cooper.
OUTWARD BOUND—Basil Rathbone.
MEET THE WIFE—Janet Beecher.
MAN OF DESTINY—Michael Strange.
CRADLE SNATCHERS—Janet Beecher.
SOLOMON'S GLORY—Dwight Frye.
THE DUCHESS DECIDES—Janet Beecher.

1928

THE BRIDE—Peggy Wood.
THE BARKER—Minor Watson, Henry Fonda (first professional appearance).
CANDIDA—Peggy Wood.
APPLESAUCE—Leonard Mudie.
MR. PIM PASSES BY—Bette Davis (first professional appearance).
THE SILVER CORD—Robert Montgomery, Laura Hope Crews.
CAPTAIN APPLEJACK—Robert Montgomery.
CLARENCE—Elizabeth Allen.

1929

ON APPROVAL—Helen Freeman.
THE GREAT ADVENTURE—Janet Beecher, Bette Davis.
THE PATSY—Bette Davis.
JUST SUPPOSE—Bette Davis.
GRUMPY—Bette Davis.
THE DOVER ROAD—Bette Davis.
CAPE COD FOLLIES—Margaret Hamilton (first professional appearance).
ROMEO AND JULIET—Lloyd Nolan, Elliot Cabot, Edith Barrett.
YOU NEVER CAN TELL—Lloyd Nolan, Bette Davis.

1930

ENTER MADAME—Alice Brady.
THE CONSTANT WIFE—Chrystal Herne, Spring Byington, Bette Davis.
BROKEN DISHES—Bette Davis.
MICHAEL AND MARY—Henry Hull.
ROAD TO ROME—Alice Brady.
MARY ROSE—Henry Hull, Edith Barrett. On the same bill, GREAT MOMENTS, Spring Byington, Bette Davis.
THE ROYAL FAMILY—Chrystal Herne, Spring Byington, Lloyd Nolan.
DEVIL'S DISCIPLE—Tom Powers.
SHIP SHAPES—Musical comedy.

1931

MRS. MOONLIGHT—Edith Barrett, Sir Guy Standing, Leo G. Carroll.
TEA FOR THREE—Arthur Byron.
THE ANIMAL KINGDOM—Walter Abel, Frances Fuller, William Harrigan.
THE SECOND MAN—Earle Larimore.
THE LAST OF MRS. CHENEY—Muriel Kirkland, Earle Larimore.
STRANGE INTERLUDE—Judith Anderson, Tom Powers.
LADIES OF CREATION—Chrystal Herne, Spring Byington.
THE FIRST MRS. FRASER—Grace George, Jay Fasset, Walter Kingsford.
JEALOUSY—Violet Heming, Tom Powers.

LET US BE GAY—Leo G. Carroll.
A GOLDEN CINDERELLA—Grace George.

1932

HOLIDAY—Edith Barrett, William Harrigan, Spring Byington.
THE CAT AND THE CANARY—Spring Byington.
THE BRIDE THE SUN SHINES ON—Ruth Gordon, Earle Larimore, Ilka Chase.

THE VINEGAR TREE—Tom Powers.
WHEN LADIES MEET—Janet Beecher, Rose Hobart, Walter Abel.

THERE'S ALWAYS JULIET—Violet Heming, Tom Powers.
THE LEFT BANK—Katherine Alexander, Donald MacDonald, Horace Braham.
THE CHURCH MOUSE—Ruth Gordon, Earle Larimore.
WHO'LL TAKE PAPA—Cynthia Latham.

1933

THE DIVINE DRUDGE—Mady Christians, Sam Jaffe, Tamara Geva.
CRIMINAL AT LARGE—Cissie Loftus.
BEWARE OF THE BULL—Hal Skelly.
TOURISTS ACCOMMODATED—Josephine Hull, Humphrey Bogart.
WHAT EVERY WOMAN KNOWS—Edith Barrett.
MEET MY SISTER—Lynn Overman.
SURVIVAL—Bert Lytell, Frank Shannon.
THE LATE CHRISTOPHER BEAN—Ruth Hammond.
TALENT—Edith Barrett, Paul McGrath.

1934

THE PURSUIT OF HAPPINESS—Percy Kilbride.
HER MASTER'S VOICE—Florence Reed.
THE LEGEND OF LEANORA—Grace George.
CANDLE-LIGHT—Eugenie Leontovich.
AUTUMN CROCUS—Rollo Peters, Mabel Taliaferro.
THE SHINING HOUR—Margalo Gilmore, Rollo Peters.
BIG-HEARTED HERBERT—J. C. Nugent.
TWELFTH NIGHT—Maude Adams.
ROUND TRIP—Katherine Emery, Anne Revere.

1935

IT'S A WISE CHILD—Eda Heineman, Forrest Orr, Flora Campbell.
ACCENT ON YOUTH—Donald Brian.
FLY AWAY HOME—Donald Brian.
ODE TO LIBERTY—Ina Claire.
ALL BOW DOWN—Roland Young.
SATURDAY'S CHILDREN—Ruth Gordon, Ruth Hammond.
THE CONSTANT WIFE—Ethel Barrymore, Walter Gilbert.
ROMANCE—Jane Cowl, McKay Morris.
AH, WILDERNESS—J. C. Nugent.

1936

THE SONG AND DANCE MAN—Donald Brian.
SPRING DANCE—Imogene Coca.
THREE MEN ON A HORSE—Jack Sheehan, Richard Carlson.
THE NIGHT OF JANUARY 16—Arthur Pierson, Ruth Matteson.
THE TAMING OF THE SHREW—Peggy Wood, Rollo Peters.
THE MIKADO—Forrest Huff.
THE OLD MAID—Beth Merrill.
CAMILLE—Eva Le Gallienne.
LIBEL—Brandon Peters.
CO-RESPONDENT UNKNOWN—Peggy Conklin, James Rennie.

1937

CALLING ALL MEN—Imogene Coca, Catherine Doucet.
MARRIAGE ROYAL—Margaret Anglin, Tamara Geva, Martha Scott.
TONIGHT AT 8:30—Doris Nolan.
THE PETRIFIED FOREST—Phillips Holmes, Martha Scott.
DOUBLE DOOR—Mary Morris.
ACCIDENTAL FAMILY—Julie Haydon, Evelyn Varden, Walter Greaza.

WESTERN UNION, PLEASE—Percy Kilbride, Evelyn Varden, Martha Scott.
DAMN DEBORAH—Martha Scott.
HAMLET—Eva Le Gallienne, Uta Hagen.

NEW FACES OF 1937—Erika Mann, Michael Loring.

1938

HONEY—Mary Brian, June Walker, Margaret Wycherly.
THE ROAD TO ROME—Jane Cowl.
PYGMALION—Sylvia Sidney.
LIGHTNIN'—Fred Stone.
IDIOT'S DELIGHT—Phil Baker.
STAGE DOOR—Madge Evans.
THE LADY HAS A HEART—Elissa Landi, Arnold Korff.
SUSAN AND GOD—Karen Morley.
ONCE IS ENOUGH—Ina Claire.
FRENCH WITHOUT TEARS—Jean Muir, Mary Brian.

1939

MERTON OF THE MOVIES—June Walker, O. Z. Whitehead, Don Terry.
A SUCCESSFUL CALAMITY—Walter Hampden, Kitty Carlisle.
WHITE OAKS—Ethel Barrymore.
SPRINGTIME FOR HENRY—Edward Everett Horton, Martha Scott.
OUR TOWN—Thornton Wilder.
EASY VIRTUE—Jane Cowl.
BRIEF MOMENT—Glenda Farrell, Douglas Montgomery.
SKYLARK—Gertrude Lawrence.
KISS THE BOYS GOODBYE—Sally Eilers.

1940

PRIVATE LIVES—Gertrude Lawrence.
THE HOTTENTOT—Arthur Treacher.
BIOGRAPHY—Cornelia Otis Skinner.
SHADOW PLAY—Irene Castle.
ELMER THE GREAT—Joe E. Brown.
OUR BETTERS—Constance Collier and Frances Farmer.
TOMORROW AND TOMORROW—Ruth Chatterton.
THE SECOND MRS. TANQUERAY—Tallulah Bankhead.
KIND LADY—Grace George.
MARY, MARY, QUITE CONTRARY—Eva Le Gallienne.

1941

GEORGE WASHINGTON SLEPT HERE—Charles Butterworth, Jinx Falkenburg.
OLD ENGLISH—C. Aubrey Smith.
THE MAN WHO CAME TO DINNER—Moss Hart, Doris Nolan.
CURTAIN GOING UP!—Constance Collier, Violet Heming, Gloria Stuart.
THE EMPEROR JONES—Paul Robeson.
OLD ACQUAINTANCE—Jane Cowl.
A KISS FOR CINDERELLA—Luise Rainer, Ralph Forbes, Reginald Mason.
BEHOLD WE LIVE—Gertrude Lawrence and Philip Merivale.
MEET THE WIFE—Mary Boland.
HER CARDBOARD LOVER—Tallulah Bankhead.

1942

THE CIRCLE—Fritz Scheff and Karen Morley.
REBOUND—Ruth Chatterton and Ralph Forbes.
YOU CAN'T TAKE IT WITH YOU—Fred Stone and Paula Stone.
THE DUENNA—Jimmy Savo.
FALLEN ANGELS—Gertrude Lawrence.
JANE EYRE—Sylvia Sidney and Luther Adler.
THE BAT—Cora Witherspoon.
THE PHILADELPHIA STORY—Muriel Williams and Lili Damita.

THE STORIES of the PLAYHOUSE PLAYS-1946

PYGMALION

By BERNARD SHAW

In this play Shaw is having fun with the Cinderella story and creates many hilarious situations and others of poignant heartbreak. Eliza Doolittle, a Cockney flower girl, wants to be a lady and own a flower shop. She goes to Henry Higgins, a noted authority on speech, and he and a friend have a wager that in six months time they can pass her off as a lady at a Duchess' garden party. Eliza comes through with flying colors and her social mentors are happy with the results—but not Eliza. She has changed so completely that she can not return to her old life and wails, "What is to become of me?" Shaw solves her problem in his usual unpredictable way, with many a dash of his own brand of spice and pepper in the telling.

THE PLAYBOY OF THE WESTERN WORLD

By J. M. SYNGE

Christy Mahon, a shy, lonesome poetic lad, arrives one evening at the public house of Michael James Flaherty in County Mayo, Ireland. Michael's daughter, Pegeen Mike, and his friends goad Christy into an admission that he has slain his father and run away from home. He becomes a hero, for this seems to them a fine, brave deed. News of it spreads to the village and the Widow Quin and all the local girls vie for his favors. Christy blossoms under all this adulation and he is at the height of his popularity when his father shows up, head bloody but unbowed, and great is Christy's fall from his pinnacle. But he is a changed man and tells the villagers, "—you've turned me a likely gaffer in the end of all, the way I'll go romancing through a romping lifetime from this hour to the dawning of the judgment day."

THE LATE GEORGE APLEY

By MARQUAND and KAUFMAN

To the Apleys who live hard by Beacon Hill, the world beyond the Charles River and west of Brookline is a benighted wilderness. When their son announces that he is to marry a girl from Worcester, they consider him a lost soul. The fact that their daughter wants to marry a man who went to Yale instead of Harvard almost prostrates them. But the Worcester girl's father objects to his daughter marrying an Apley, much to that man's astonishment and chagrin, and the Yale graduate becomes a teacher at Harvard, so all is saved. The son settles down with a Boston wife and takes his place in his father's shoes, business and clubs and becomes a true Apley of Boston.

ALICE SIT-BY THE-FIRE

By J. M. BARRIE

Alice and her husband return home from India after twelve years to find their three children growing up and almost strangers. Amy, the daughter, has been seeing too many plays and thinks adult life is just one triangle situation after another. She imagines her mother has an assignation with a young man in his "rooms" one evening and goes there to save her mother's honor. Alice and the others play up to her and Amy is rewarded by her mother's seemingly undying gratitude and her father's happy face and teary eyes, caused by his ill-concealed laughter.

THE CONSTANT WIFE

By SOMERSET MAUGHAM

Constance Middleton seems to be unaware that her husband is having an affair with her best friend, Marie Louise. When Marie's husband turns up and accuses them, Constance laughs at him and saves her husband's face, reputation

and sanity, and her friend's marital life. Her husband is abjectly grateful but Constance tells him that now he should not mind her leaving for a romantic few weeks with an old love of hers—he has to agree as she points out that a vacation from marriage is sometimes a good thing—as long as it is a vacation with a good friend of the family.

THE TRUTH

By CLYDE FITCH

Becky Warden can never seem to tell the truth. She never lies about big things, only little things. But her husband finally catches her at it and she lies more and more, trying to squirm out of her predicament. Disillusioned, Warden leaves her. Heartbroken she goes to her father in Baltimore, who points out the folly of telling even little lies. He confesses that lying to her mother was the cause of his losing his wife. Becky is inconsolable and her father brings Warden back to her with another lie but she confesses that it is a lie and that she is cured. She finds out that it is really much easier to tell the truth—also much safer. This is Clyde Fitch's best play.

HERE TODAY

By GEORGE OPPENHEIMER

This is a witty, delightful comedy of bad manners. Mary arrives at the home of her former husband's new fiancée to try to win him back. She brings with her a kindred spirit, Stanley, who will do and say anything for a laugh. They disrupt and completely demoralize a very proper household and her former husband dissolves in laughter and is captivated anew. He realizes that he has been saved from a very dull marriage by a very entrancing woman, whom he was stupid enough to divorce in a very pettish moment.

MARY ROSE

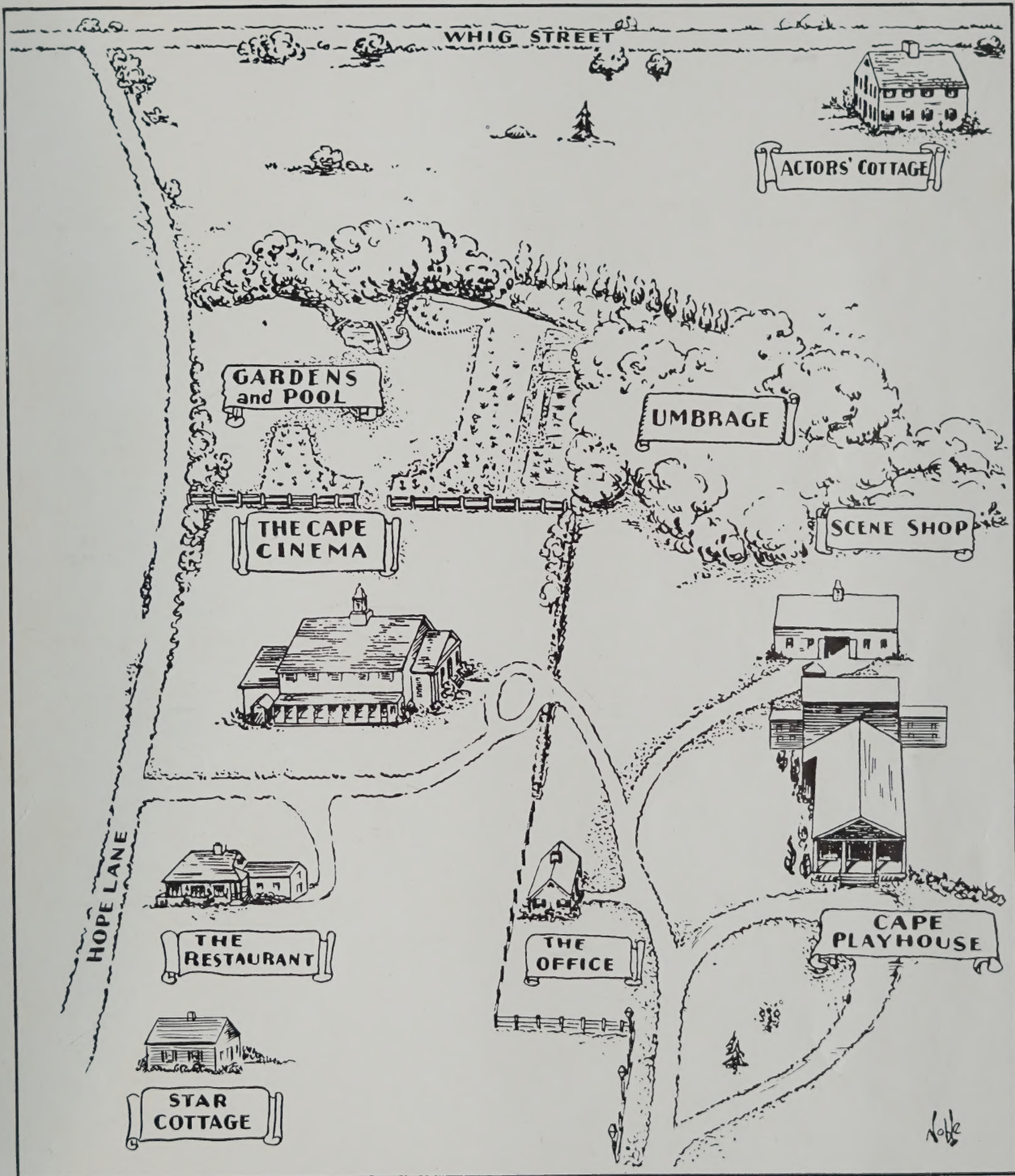
By J. M. BARRIE

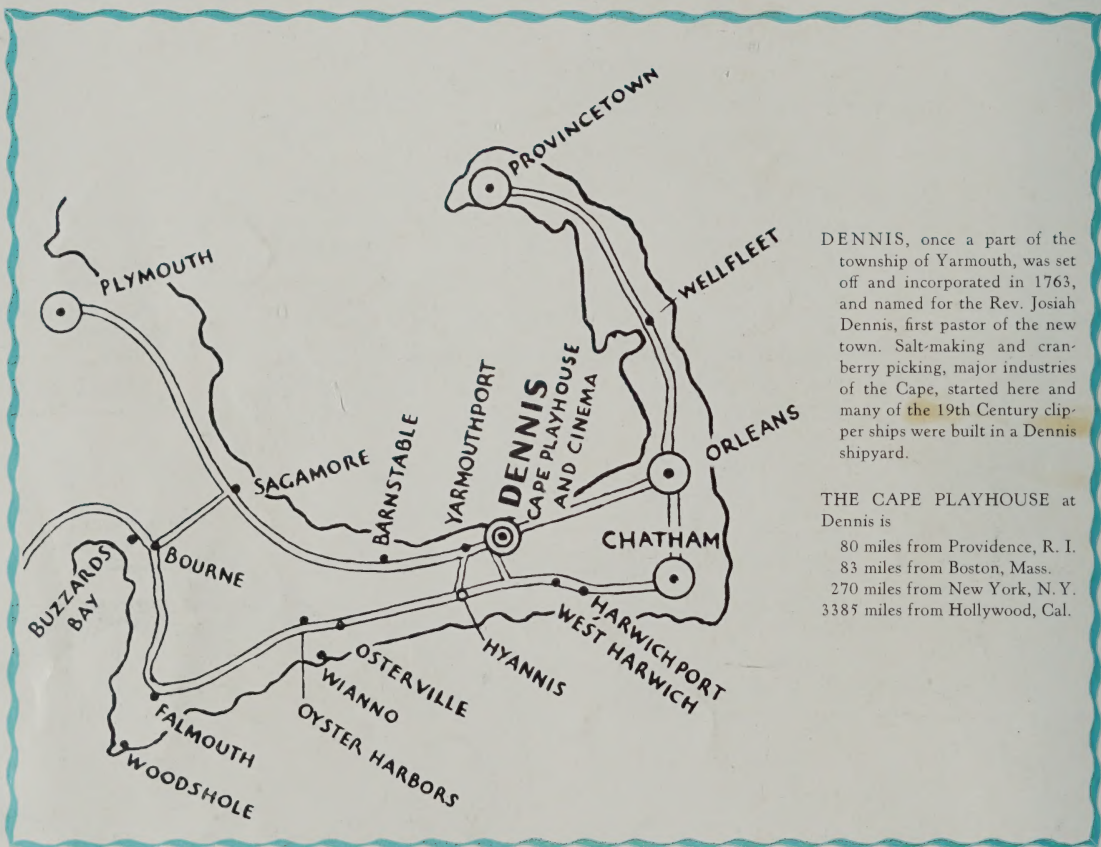
When Mary Rose was very young she visited an island that the natives said cast spells. While there she disappeared and for two days was missing. When she reappeared she had no recollection of what had happened and it was never referred to again. Years later, after her marriage and the birth of her son, she and her husband visited the island again. Again she disappeared and this time was gone twenty years. When she arrived at home she found everyone grown old although she had not aged a day. She must see her baby, but he had gone to live in Australia. Mary Rose couldn't return nor could she stay until she had seen her baby. She remained in a half world. Some years pass and the son returned to see his old home. As he sits in a deserted and decaying room, Mary Rose visits him. She finds she is younger than he is. But she visits and sits in his lap. Now she can return to the "island that likes to be visited."

MAN IN POSSESSION

By H. M. HARWOOD

Raymond Dabney comes home after a stretch in prison on a trifling charge. His father and brother think his presence will hurt their prospects. So he leaves home and finds a job as a bailiff's assistant, and lands in a lady's home to guard her possessions which she has never paid for. To save her embarrassment he poses as her butler when her fiancé and his family come to dinner. Her fiancé is his brother and the ensuing complications are entertaining and full of good lines and situations. Raymond carries it off with ease and dash and eventually manages to carry off his brother's fiancée. They both have lived precariously and they think that together they can live compatibly.





DENNIS, once a part of the township of Yarmouth, was set off and incorporated in 1763, and named for the Rev. Josiah Dennis, first pastor of the new town. Salt-making and cranberry picking, major industries of the Cape, started here and many of the 19th Century clipper ships were built in a Dennis shipyard.

THE CAPE PLAYHOUSE at Dennis is

80 miles from Providence, R. I.
83 miles from Boston, Mass.
270 miles from New York, N. Y.
3385 miles from Hollywood, Cal.